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"average" it must expect the public to be indifferent, both to this particular exhibition and to the progress of the Academy in general.

But after all there are some evidences of effort after new artistic expressions in these rooms, though they must be sought for. To take them in their turn in the catalogue, there is Warren B. Davis's "The Law of Life," of which the meaning of the title was not at all clear to us, but of the charm of which there can be no denial. George W. Bellows's "River Rats" is another departure from the conventional, with its group of street boys ranged along the base of one of those bluffs that line the East River in the Eighties, all stripped for swimming. In the same room are a few portraits that are interesting from the manner in which they are painted, rather than from any special vision otherwise, these including Caroline T. Locke's "Young Girl," Walter MacEwen's "Mrs. Prentice," W. V. Scheville's "Prince Henry" and "Safonoff" and the "Mrs. Parrish" by W. W. Gilchrist, Jr., that is singularly charming in its austerity. In other genres is John Sloan's "Picnic Grounds," Blashki's "Landscape," Rosenthal's "Mme. M." and Ryland's "The Dyers," with its Whistlerian inspiration.

The Centre Gallery is adorned by Edwin Gunn's "Summer Greys," Josephine M. Lewis's "Early Spring," Beyer's "The Shore Line," C. Y. Turner's interesting "Portrait Sketch," Reay's small "Night Patrol" and Norman Day Calder's symbolical figure "Voice of the Ocean." The East Gallery has Moschowitz's "On the Heights," Ryland's "Valley of the Anio," Garber's "Port of Henry IV." and May Wilson Preston's spirited little "Punch and Judy Show." Of course there are other and more obvious things here, as there are across the way in the West Gallery, but the only uncommon things in this little chamber are Marion Powers's "Preparations," a composition of which we don't pretend to understand the significance, but which we know is full of charm and good painting. Hubbell's "Henry and Jack," with its splendid bulldog, Burroughs's "Tom the Rhymer," that at least has the quality of imagination behind it, and Julius Golz's "Blackwell's," a really new note of expression. W. B. McC. (New York Press.)



ART EXHIBITIONS IN LONDON AND PARIS.

The picture of the year at the Academy is Sargent's portrait of Lady Sassoon, a masterly example of technique, color, composition and quality. It is modern art so perfect as to be as good as any old master. Sargent's Lady Speyer with a violin is also a wonderful picture, and so is the portrait of Mrs. Archibald Langman. His portrait of the Countess of Essex is theatrical with reckless brush-work, and that of Lady Eden at the card table is unpleasantly realistic in the painting of the long neck.

Two of Shannon's portraits, Mrs. Ickelheimer and Miss Irene Untermyer, have been exhibited in America. He has three other subjects, his brother, Mrs. Josceline Bagot with a little boy, and Mrs. Ratan Tata,

the last with an opulent background, suited to her dusky Oriental beauty, in black and gold.

The only other important American work is Max Bohm's subject picture entitled "Youth" and designed for a ballroom. It is full of action, with two girls running in the sunlit glade of a forest framed with shadowy masses of dark foliage, and is highly decorative from an ingenious use of pine cones.

There are two Orchardsons among the portraits, Cope's highly idealized likeness of Edward VII, several characteristic works by Sir Luke Fildes, and one excellent Blanche. Classical subjects and anecdotes in paint abound, the Hon. John Collier's "Marriage of Convenience" appealing strongly to the popular taste. There is one stirring marine by Napier Hemy, but the landscapes, water-colors and sculpture are below the usual level, except Derwent Wood's plaster figure of Atlanta, with classic treatment of the human form.

There is perhaps a reminiscence of the old order of imaginative subject in Reginald Frampton's "Passage of the Holy Grail to Sanas." Mr. Jacomb-Hood's "Idyll of Theocritus" is an academic work; Sir James Linton's "Admonition," with a fair penitent kneeling before the stern ecclesiastics, is one of the bygone Victorian stories in paint; Mr. Halle's decorative panels have a mannerism of his own. Mr. Melton Fisher's "Songs of Araby" is an arrangement of rose tones and greens; and Baron Arild Rosenkrantz's "Omnipresent" and "Cup of Memory" are theatrical compositions rather than impressive allegories.

The oldtime Art, with its glimpses of idyllic beauty and subtle appeal to imagination, has gone, and in its place is work of the time, which does not differ essentially from what is seen at Burlington House.

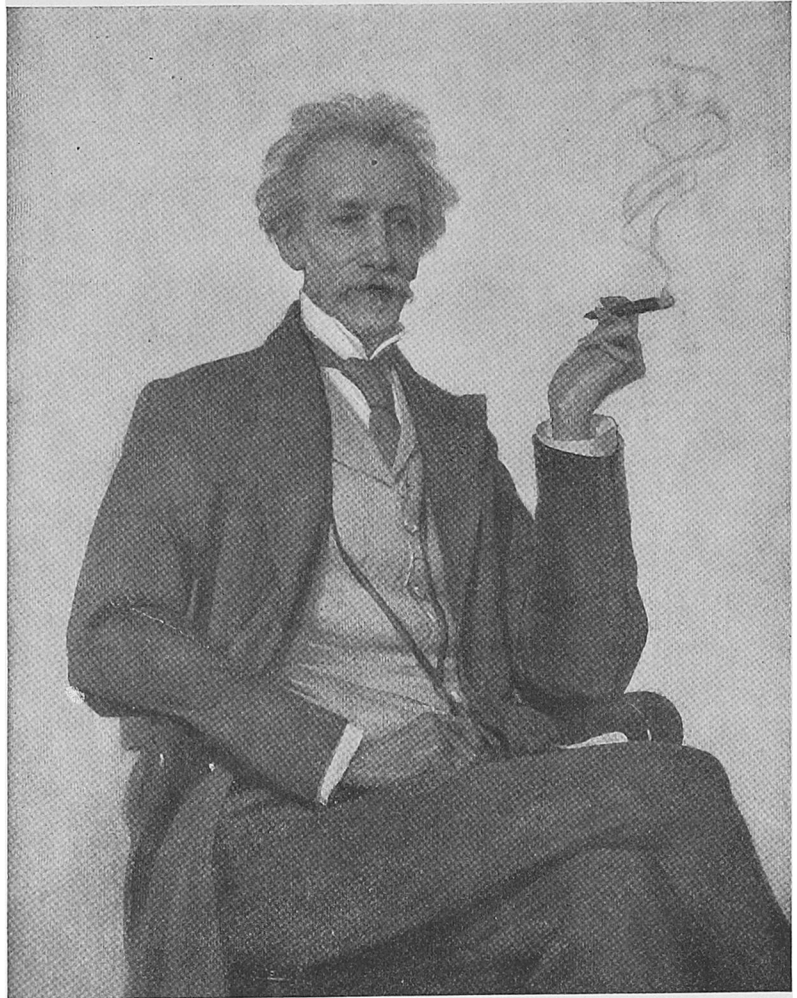
Even the sculpture lacks both distinction and individuality. Havard Thomas' portrait busts of Miss Alma Wertheimer and Mrs. C. K. Butler are prosaic marbles; Conrad Dressler's "Supercalia" is as safe as a subject as the Lycidas, over whom so many quills were broken; and Prince Troubetzkoy's "Bernard Shaw" shares the transient honors of curiosity with the marble head of the Queen of Spain.

The portraits include two of Sargent's and three of Shannon's works, America leading in this branch of art, as it always does in London. The presentation portrait of Dr. Warre, for many years headmaster of Eton, is a full-length, showing the broad shoulders and stalwart figure of the Balliol oarsman, who coached the crews on the river. It is also a character study of a benignant and noble face above the academic robes. Dr. Warre's face does not lend itself to caricature as the aggressive, birching Keate's did in his time, or the eccentric and impulsive Dr. Hawtrey's. With broad, strenuous brushwork Mr. Sargent makes the highminded headmaster a vital figure and crowns him with dignity, serenity, and intellectual force.

In his portrait of Mrs. Harold Harmsworth he has a less interesting subject, but his method is more daring. The figure in black painted against a dark background lacks suppleness and grace, but attention is diverted from it to the long, flowing lace scarf which envelops it. It is one of Mr. Sargent's "swagger" portraits, apparently dashed off

with quick impulsive strokes and pulsating with vitality and force.

Shannon's best portrait is that of Captain Josceline Bagot, painted with the simplicity and strength that accord with the dignity of age.



PORTRAIT SKETCH

By C. Y. Turner

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His portrait of Countess Stradbroke has one of his characteristic decorative backgrounds artistically arranged so as to set off the becoming dark costume. His third picture, "The Silver Ship," is a decorative work—the portrait of an auburn-haired girl.

Sir George Reid, with sounder judgment, retains his own vigorous method of modelling in a fine pair of Scottish character studies—Prin-

cial Story and Sir Charles Logan. George Henry, who has succeeded in forcing his way into the Academy after knocking at the door for many years, is well represented by a charming portrait of a young woman in gray, with touches of blue and purple in the color scheme. John Burns, Arnold Forster, Mrs. Alfred Lyttelton and Clement Shorter are among the portraiture subjects in these spacious galleries.

The place of honor in the longest gallery is held by an American



NOVEMBER SUNRISE

By Leonard Ochtman

Copyright, 1907, The National Academy of Design

painter from Etaples, Max Bohm, whose work commands attention wherever it is seen. This is a large, spirited marine "Fisherman at Sea," full of action, beautiful in color, well balanced in the management of lights and darks and with fine water-painting. It is real drama of the sea which quickens the pulse and refreshes the mind.

George Wetherbee is another American painter who loves the ocean. He paints with dainty fancy romantic little idylls like "Unchartered Seas," with sirens on the rocks kissing their hands as the ship passes.

Robert Allan and Napier Hemy also have characteristic marines,

one a frank bit of impressionism and the other an example of realism. Among the landscape painters Alfred East is easily the first in "The Dignity of Autumn," in which the feeling of the tall trees, the reddish glow of the foliage and the golden glints of the opening glades are expressed. The effect is different from that of the melancholy landscapes of Mr. Peppercorn in the same exhibition, or that of Mr. Priestman's sombre moorland with its ghostly trees.

The New Gallery was once almost mediaeval in its tendencies. It is now frankly modern in its portraiture, landscapes and subject pictures. Of genre work there is less than there ought to be; but Lady Alma-Tadema's charming "Love at the Mirror," with girlish innocence in white, bending over her toilet table, is a good example of refinement and sensibility.

President Fallieres, accompanied by the representatives in France of foreign nations, including Henry White, the American Ambassador, inaugurated the spring salon of the Societe des Artistes Francais, in the Grand Palais. Critics are unanimous that no such exhibition of paintings and sculptures has been seen in a dozen years. America, for the first time, leads all foreign countries in the number of works displayed and in excellence. This is recognized, and a prominent place has been accorded the American canvases. England secures second place.

Throughout the exposition is of a remarkably and uniformly high standard. Only 1600 pictures are shown, the jury having rejected those of over 4100 aspirants. All paintings of the decadent or the impressionist schools have been rigorously excluded.

The sensation of the salon is a huge canvas by William Laparra, who won the Prix de Rome last year. The painting originally was entitled "Grandeur Militaire," but this subsequently was changed to "Le Piedestal." It represents the incarnation of war in the person of a man on horseback relentlessly mounting, through fire and blood, to glory over the bodies of dead men and starving women and children. The picture is bold in conception and execution.

Perhaps the most artistic bit of canvas is that of Joseph Bail, which shows two nuns in a convent. The Marquise de Wentworth's portrait of President Roosevelt ranks among the best portraits, while Herbert Ward's "Idol" and S. E. Fry's "Indian Chief," executed for the city of Oskaloosa, are among the finest pieces of sculpture. On the other side wall hangs a picture of President Fallieres, by Bonnat. This also is a good portrait.

The Marquise Wentworth's portrait of Queen Alexandra is a charming work and a worthy pendant to Harold Speed's King Edward in the sister salon. A very fine portrait of great interest is that of General Lew Wallace, by Seymour Thomas, as is also the same artist's portrait of that quaint old-fashioned lady, Miss Mildred Lee, the great granddaughter of George Washington.

A picture by Benedito, portraying the struggle of human life, is a rather unpleasant subject. It shows hideous distorted human forms

rolling huge stones, like Sisyphus, up hill, and fighting among themselves. A large canvas, painted in a large manner, displays Virgil and Dante in Hell. Before them pass Paolo and Francesca, amid the other lost souls.

It is difficult to say what will be the great feature this year, but pictures that will secure much admiration are Paul Allizard's old man looking at prints, and "Le Dernier Soir," by Belle—an ancient wanderer sunk beside his cart looking into the next world. Both these, for rugged strength and character, are among the best works.

A fine picture is that by Leon Comerres, entitled "Pluie o'Or," with an inscription stating that gold, was always master of all. It represents a young girl of fresh beauty with a golden nude body and golden hair lying stretched under a rain of evanescent gold.

Jan Styka, the favorite Polish artist, sends a curious allegorical nude subject. Old favorites like Paul Laurens, Chartrain, Gerald, Etcheveray send good work, and Edward Caban's "Girl in Red" and another "Girl With a Dog," by Hubert Vess, are charming.

—News Report to Brush and Pencil.



✻ Of peculiar interest and significance is the bequest of the late Mrs. Amelia B. Lazarus to the Metropolitan Museum, consisting of \$20,000, to be applied, with all interest which may accrue, to the purchase of works of art by American artists and of a part of her own collection, consisting of nine pictures. Mrs. Lazarus' gifts during the period of her connection with the Museum, have been numerous, comprising collections of old silver, gold ornaments, and porcelain; but the benefaction with which her name will always be most closely associated is the gift, which she, with her daughter, Miss Emilie Lazarus, made of the sum of \$24,000 for the establishing of the fund known as "The Jacob H. Lazarus Traveling Scholarship Fund." The value of this scholarship is too well known to be gone into at length at this time; it is fitting, however, that it should be pointed out that the service which Mrs. Lazarus has rendered in this, her last gift to the Museum, is consistently in line with her enthusiastic and strong interest in American art expressed in wise action.

✻ The National Society of Art in Paris is organizing an exhibition of women's portraits to be shown at Bagatelle, in the Bois de Boulogne, which was the residence of the late Sir Richard Wallace, founder of the famous Wallace collection in London, and which is now the property of the city of Paris. The exhibition, which will remain open from the middle of May until the end of June, is intended to cover the period of 1870 to 1900, but in order to increase its attractiveness the society has decided to include a number of pictures by well-known artists who did not belong to the society. Among these famous artists will be numbered Baudry, Winterhalter, Bastien Lepage, the friend of Marie Bashkirtseff; Dubufe, that ardent painter of Capri; Courbet, Carrier-Belleuse, Chapu, Chaplin, Cogniet, Corot, Manet, the impressionist; Muller, Robert Fleury and others.